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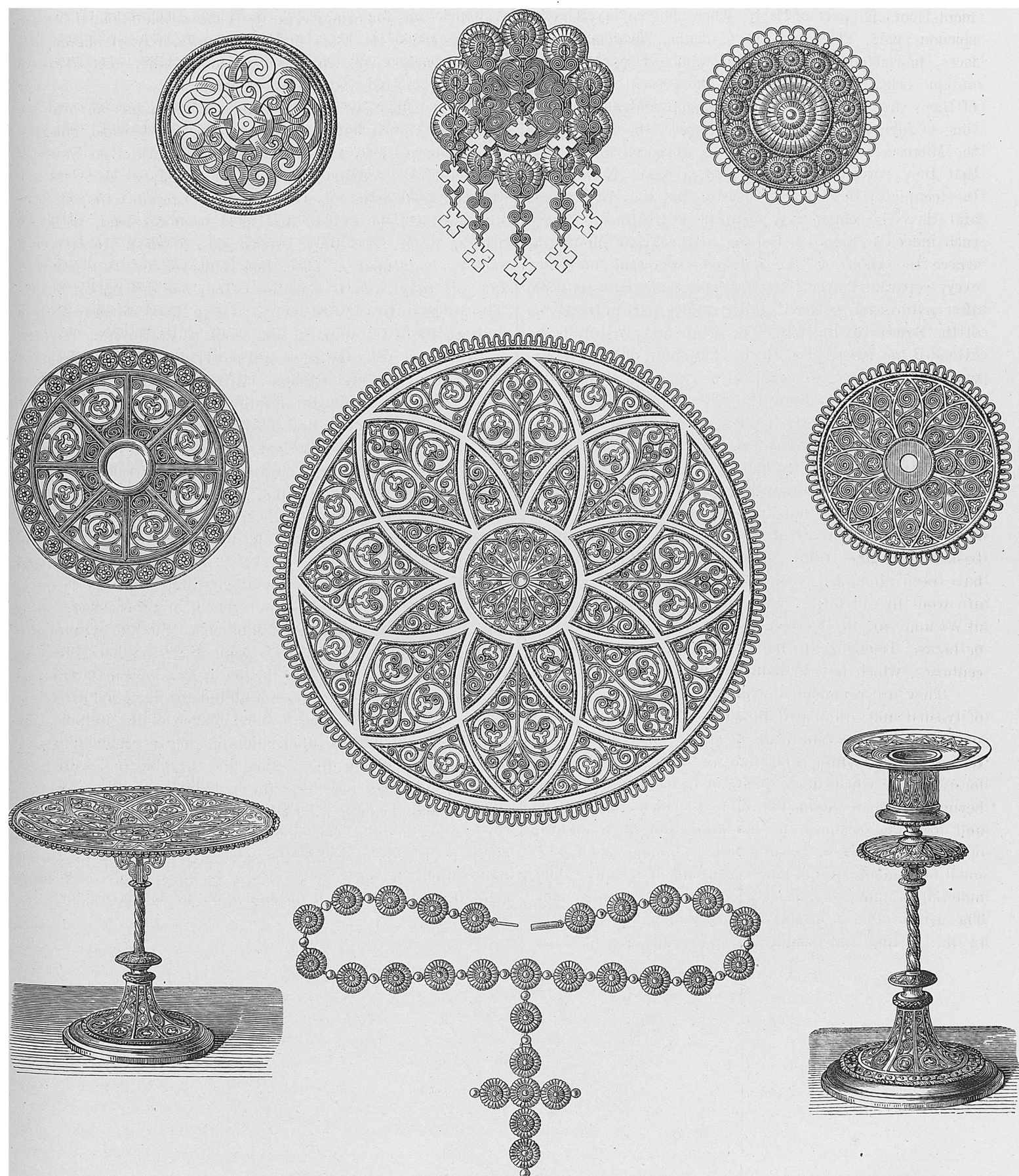
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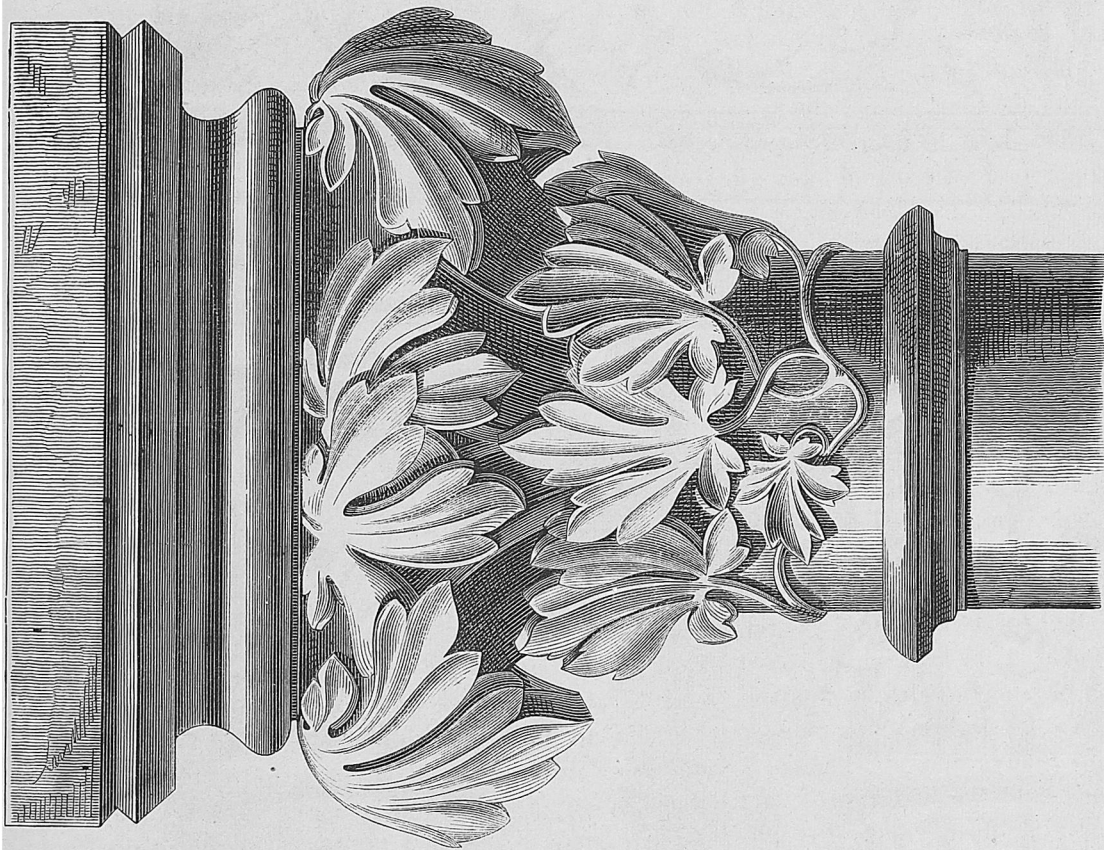
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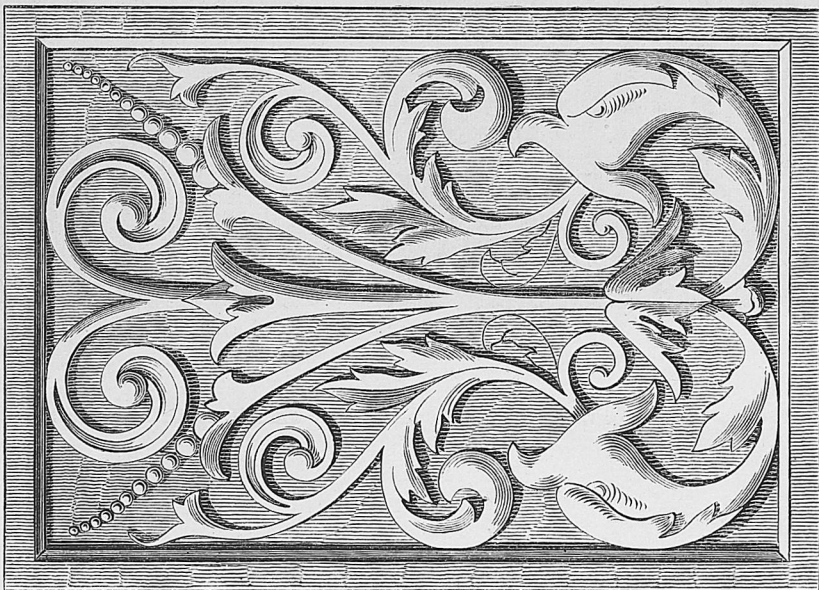
FROM THE VIENNA EXHIBITION.



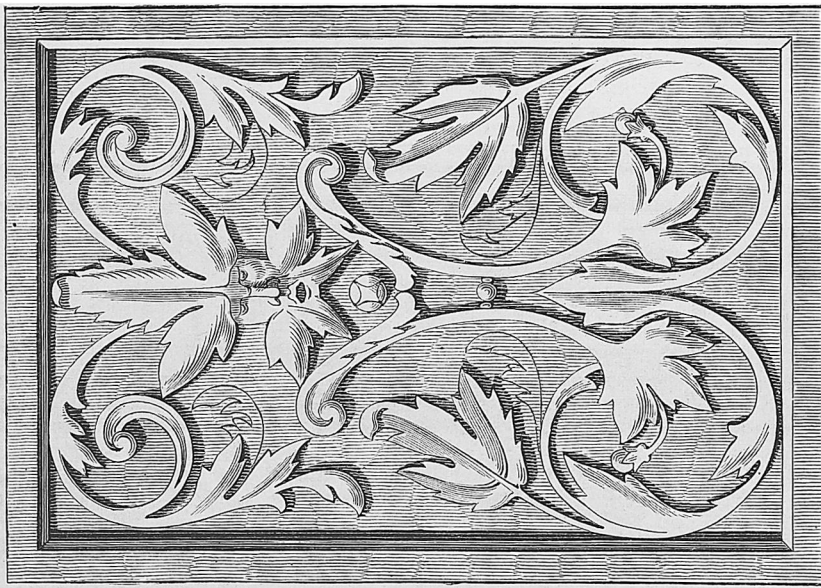
Filigree Work by Mr. A. Tostrup in Christiana.



No. 1.



No. 2.



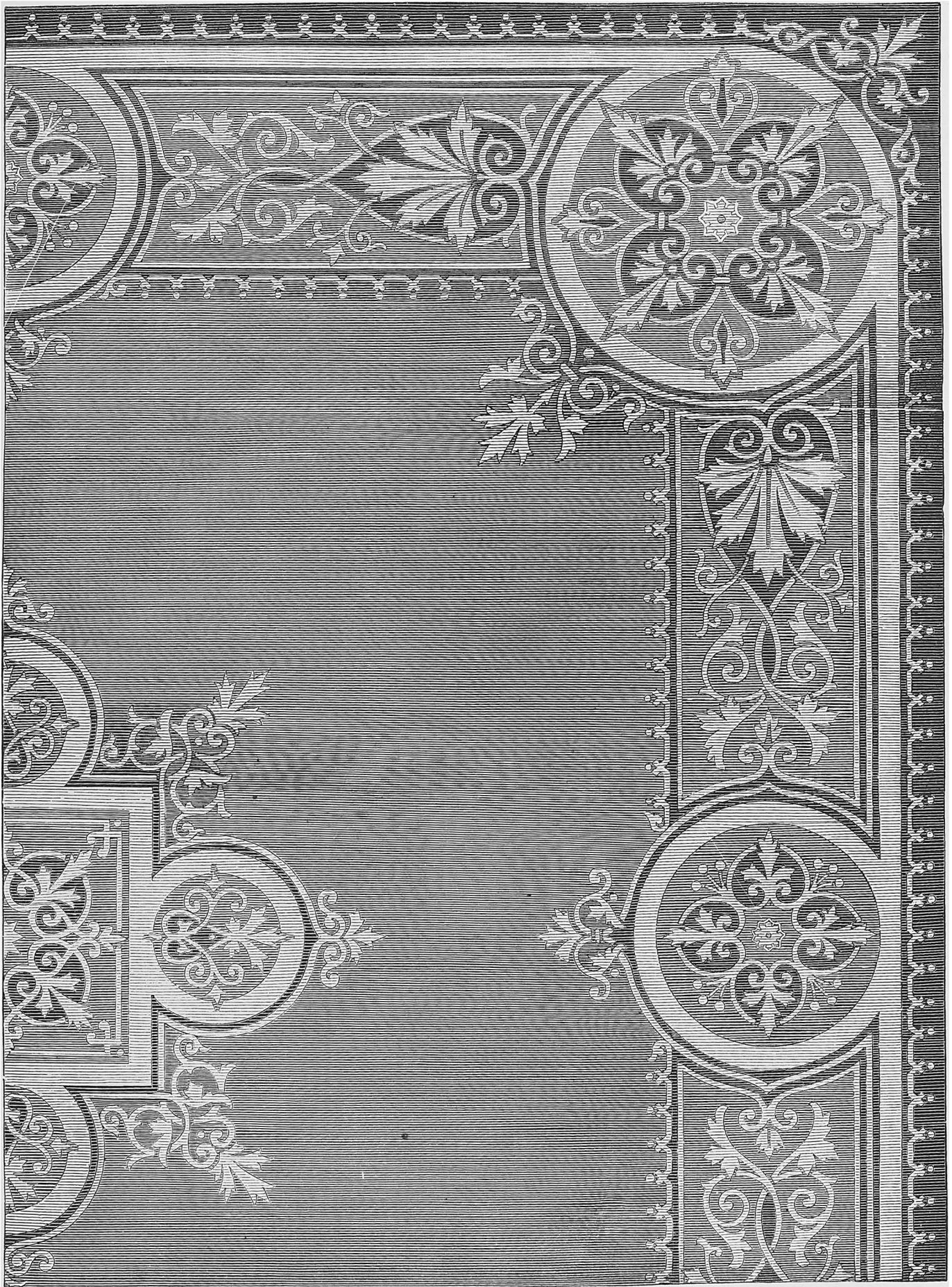
No. 3.

No. 1. German; late Romanesque. — Capital from Cloisters in Aschaffenburg.

Nos. 2 and 3. Renaissance. Panel Ornaments.

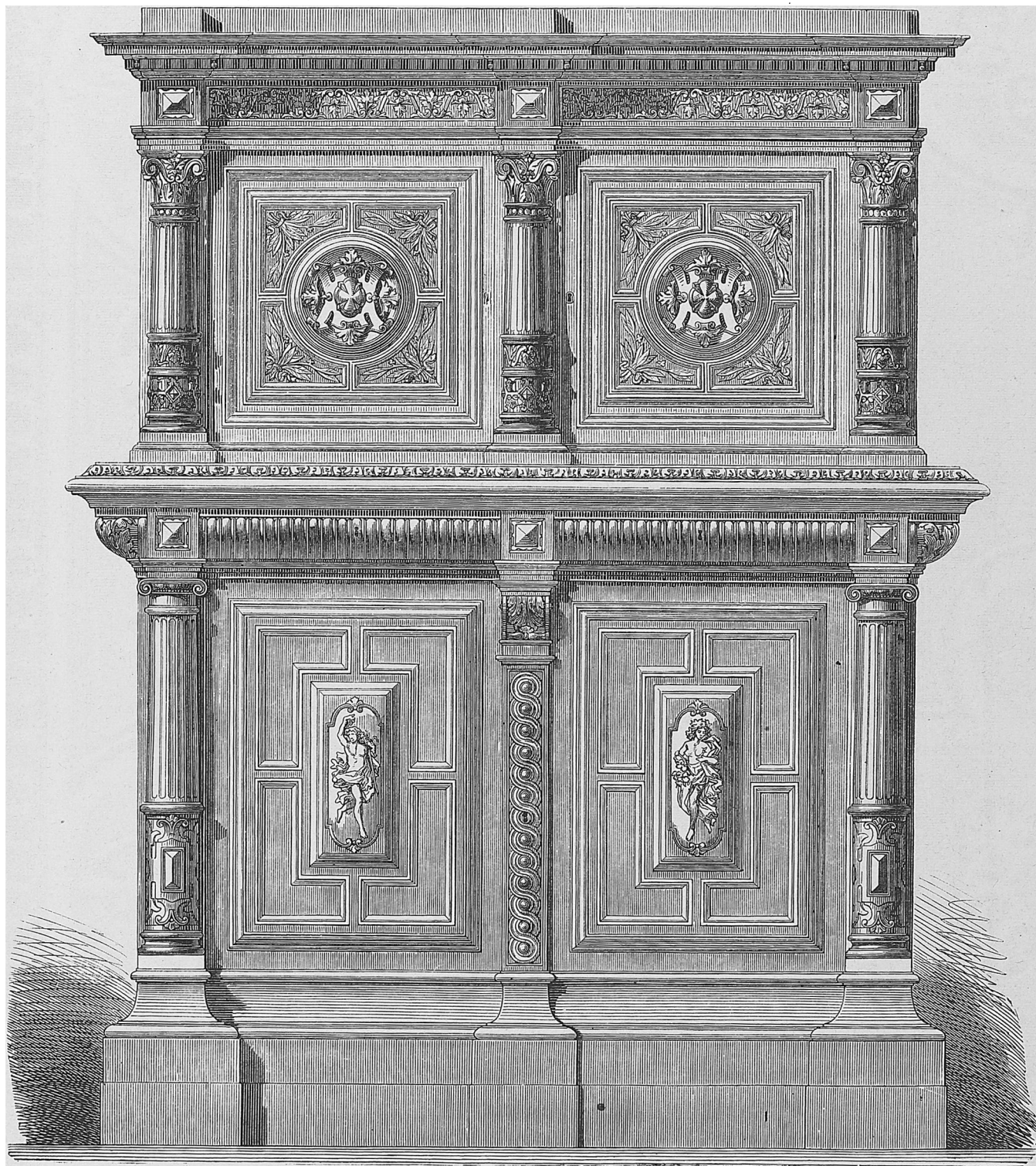


No. 4. French, sixteenth century, Details of Principal Entrance of Epernay Church, 1540; from a drawing of Mr. P. A. Varin, Archt., Pa

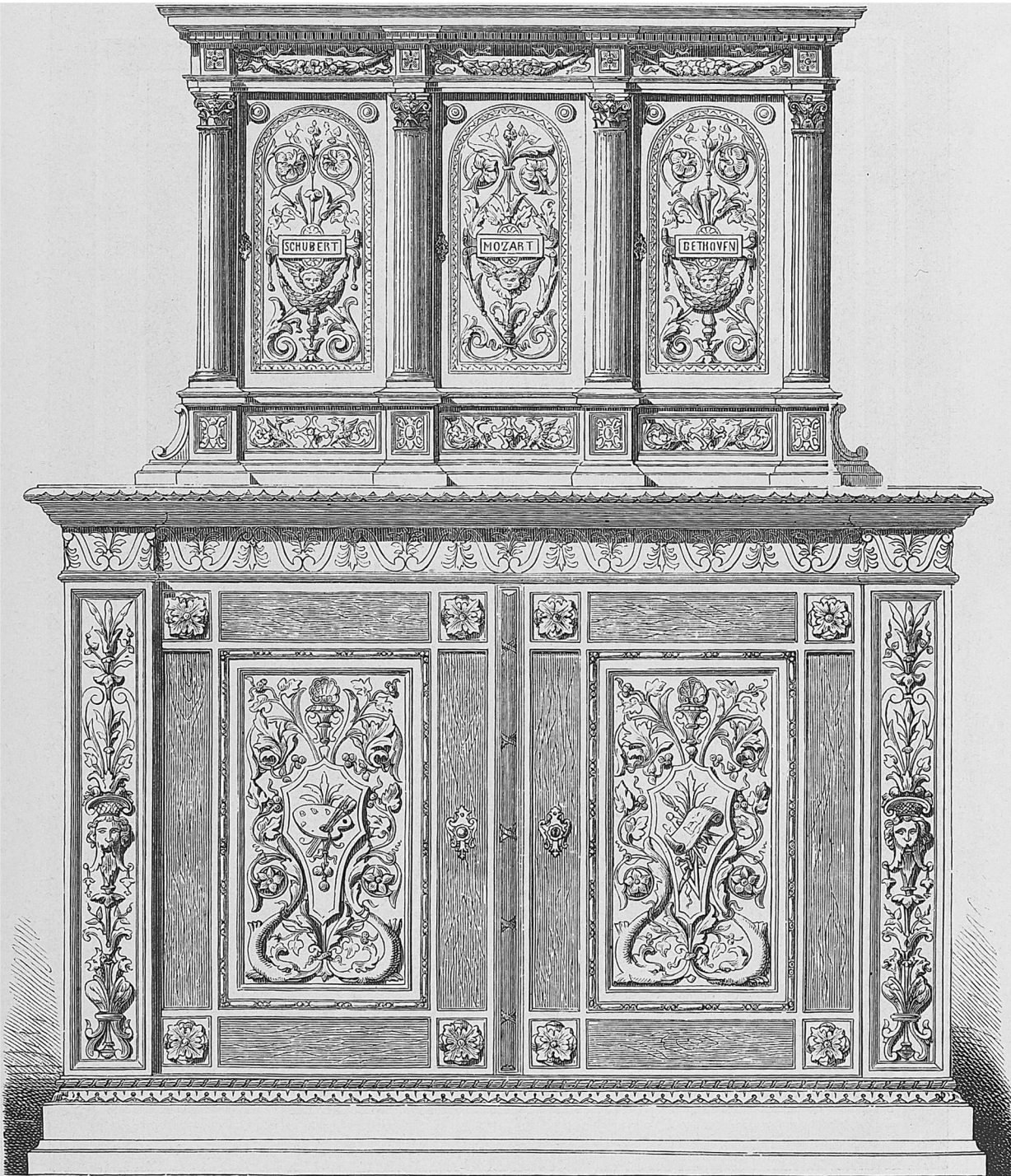


No. 5. Design for Repts Cover by Mr. H. Ernst in Barmen. Green and dark-green wool and light-green silk.

FROM THE VIENNA EXHIBITION.



No. 6. Ebony Cabinet, designed and manufactured by Mr. O. B. Friedrich in Dresden.
Vienna 1873, Diploma of Honour.



No. 7. Cabinet in stained Walnut for Painting Materials and Music ; designed by Mr. A. Ortwein, Archt. in Graz.
 $\frac{1}{10}$ full size.

Details see Supplement.

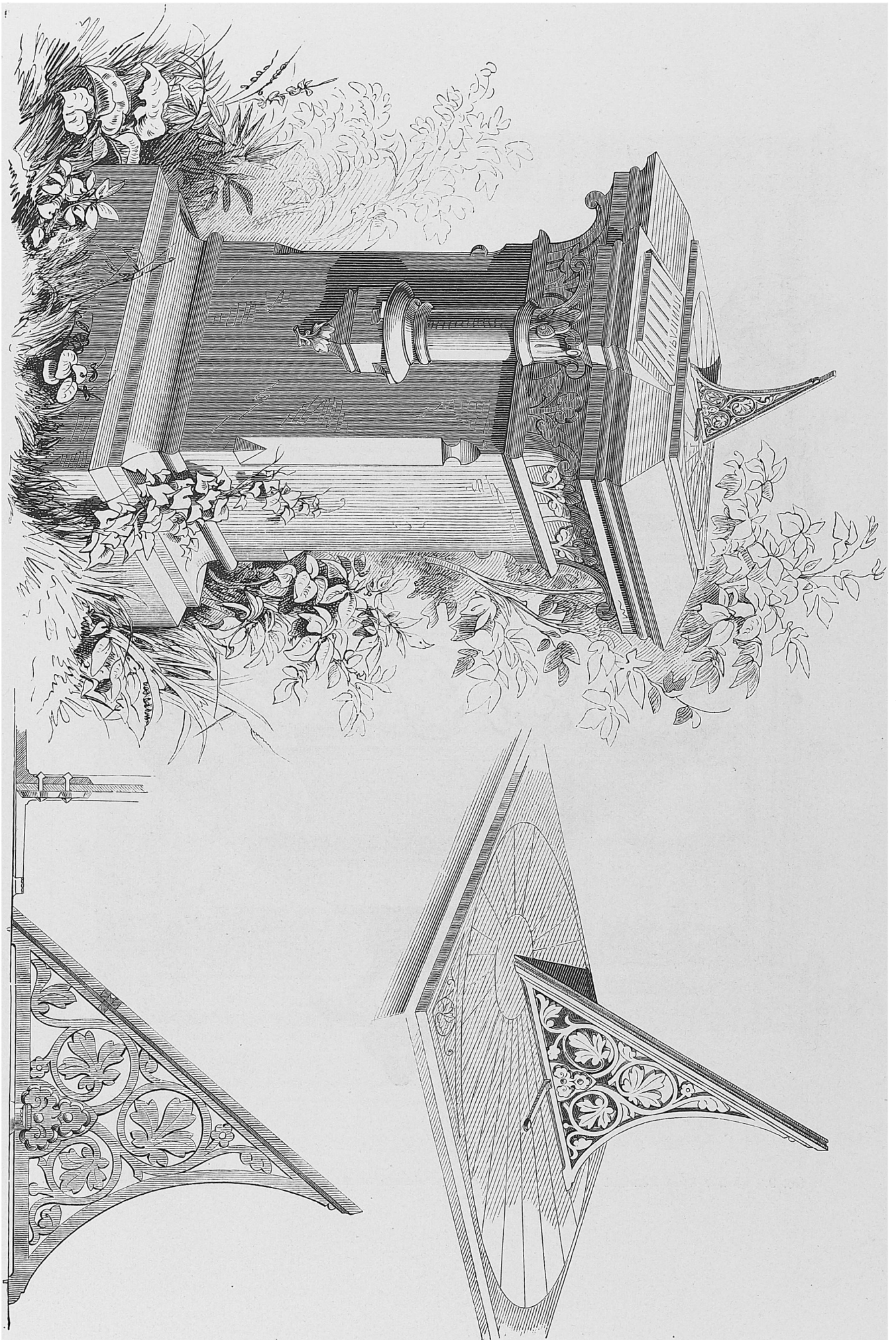


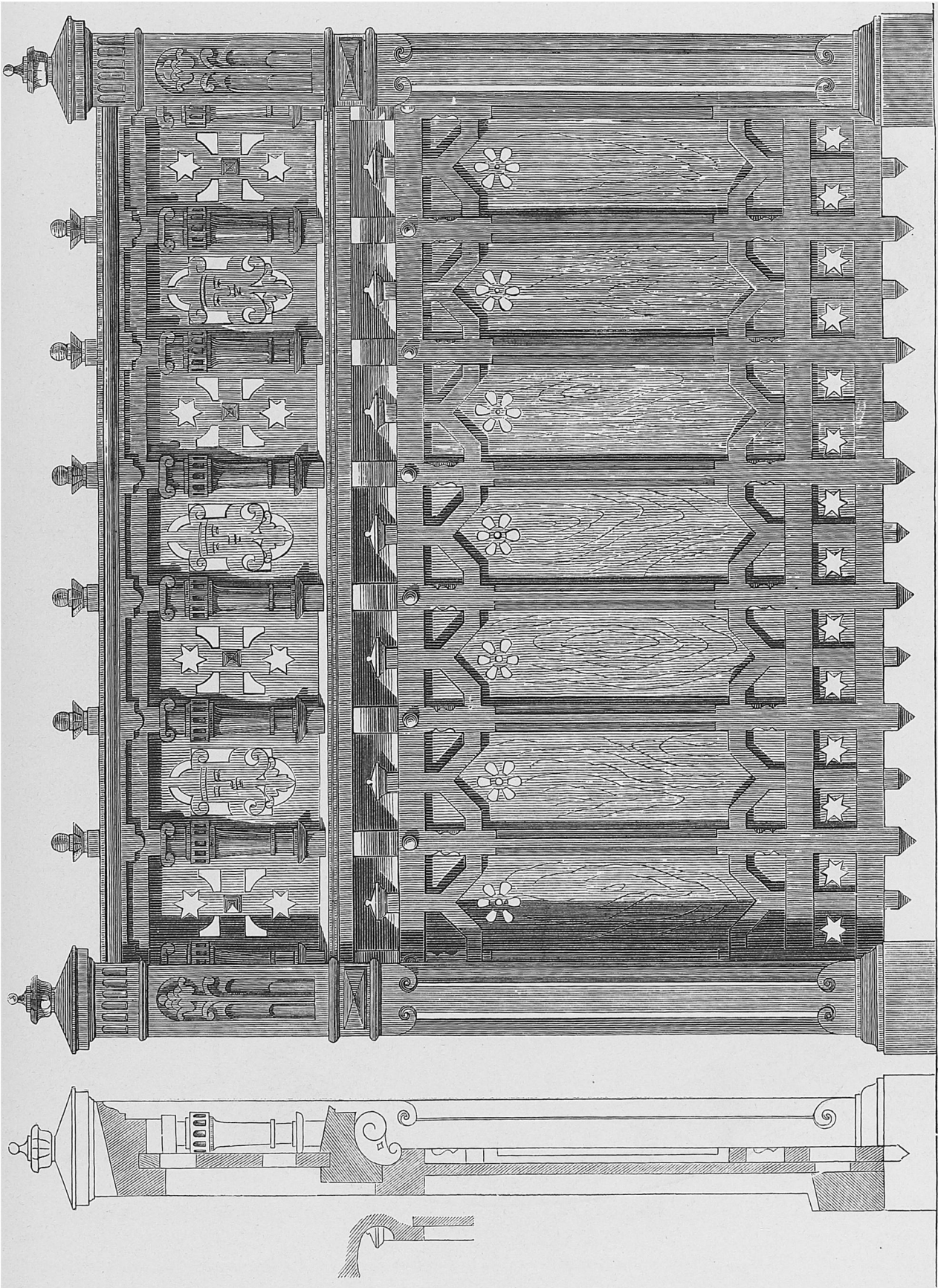
No. 8. Ornamental Glass Etching for under part of Window ; designed by Mr. Fr. Reimer in Berlin.



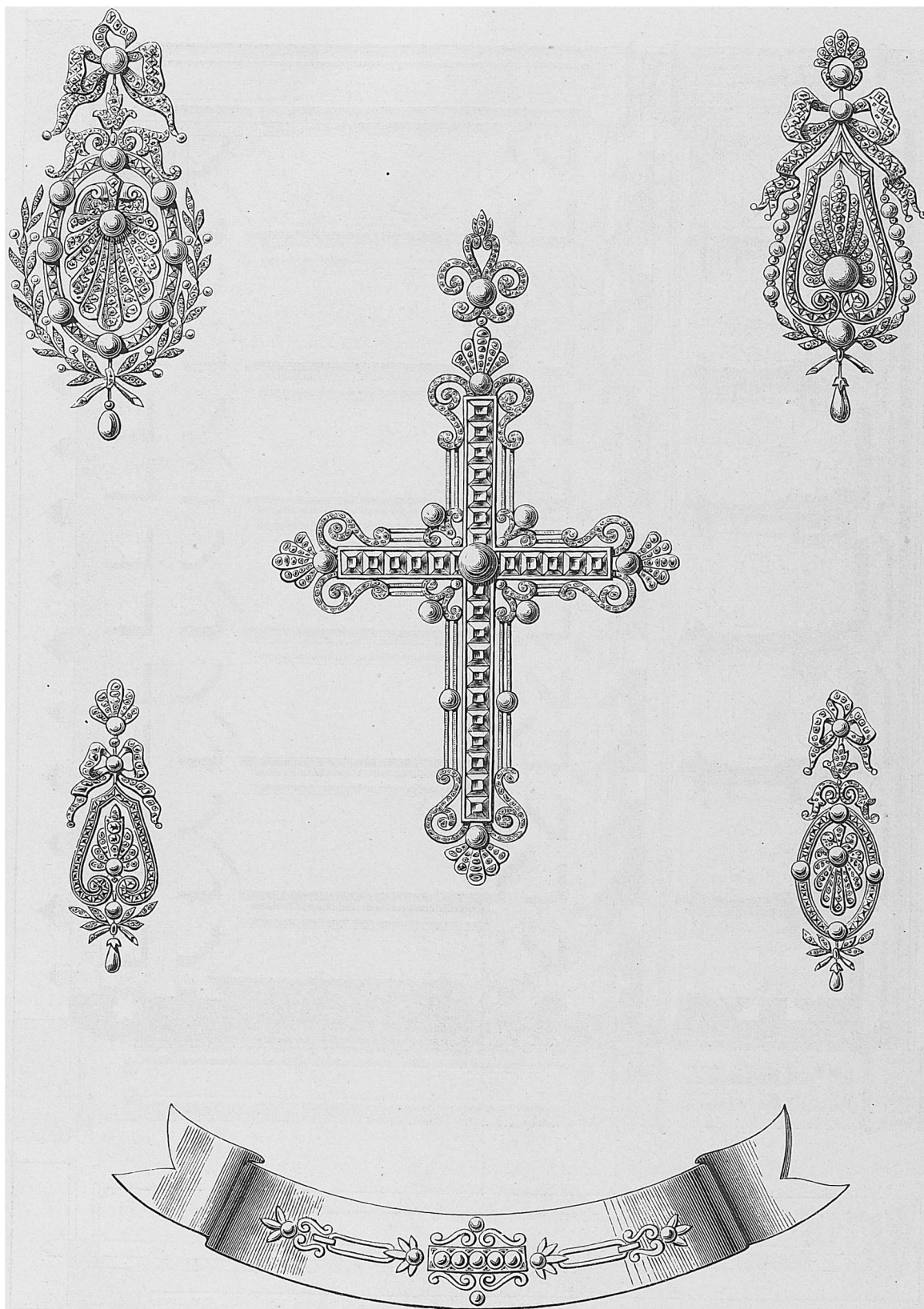
No. 9. Flower Vase Pendant in Terra Cotta from the design of Mr. A. Ortwein, Archt., by Mr. Lipp in Graz.

Nos. 10—12. Horizontal Sun Dial, designed by Mr. L. Schupmann in Gesecke. — Freestone Pedestal, Marble Dial, Copper-gilt Hands.





No. 13. Design for Enclosure in Wood by Mr. R. A. Wintergerst in Munich.

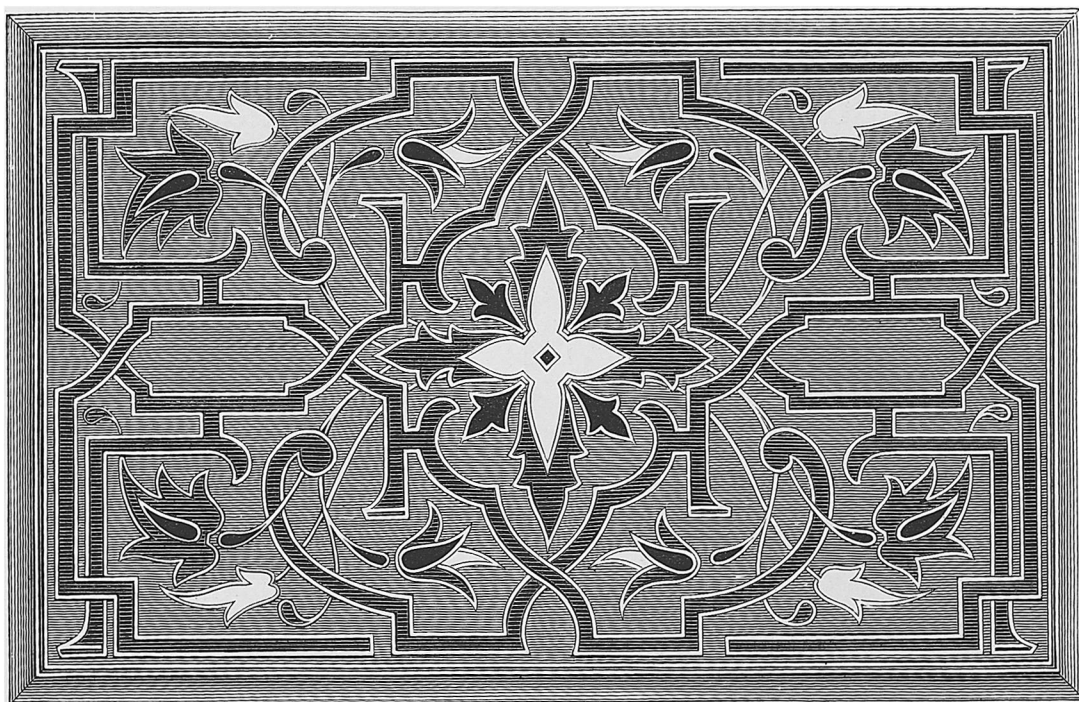


Nos. 14—19. Modern Jewellery from designs of Mr. A. Leroy by Messrs. Blanvillain and Normand in Paris.



No. 20. From Pavia. — Bronze Crucifix from High Altar in the Certosa; 1,35 m. high.
 Drawn from nature by Mr. Jos. Schulz, Archt. in Prague.

FROM THE VIENNA EXHIBITION.



No. 21. Book Cover in Leather Mosaic and Hand gilding; designed and manufactured by Messrs. Wunder and Koelbl in Vienna.

VARIOUS.

GLAZED POTTERY AND MAJOLICA.

Stanniferous glazes are found with Egyptian mummies, on the splendid productions of the Persian potter, whose date we can only guess at, and in tiles from the Moorish palaces of Southern Spain. It is then to be supposed that this secret lay long dormant among Oriental races, and was revived and communicated to European nations, with so many other half-lost arts, by the Arabs and Moors who conquered Spain. Tiles with tin glazes are found in the Alhambra, with a date corresponding to 1300 A. D. and there is no doubt that Moorish potteries were established in this and the following centuries in Spain, in Portugal, and in Sicily, and wherever else the Moors had made their settlements. The Moorish potteries made a very beautiful ware, known to collectors as Hispano-Moresque, and easily recognisable, by the peculiar metallic lustre on its surface. This ware was largely exported from Spain to Italy, insomuch that the finest pieces are to this day found in that country, and not in Spain; and in time the Italians began to set up potteries of their own, and to imitate the Moorish ware. They called their imitations Majolica, or Maiolica — the ancient name of Majorca — either because the Moorish pottery was made there or thence brought, or because the Italians fancied that it was. At first the Italian potters could not compass either the lustre of the Moorish ware or the rich, enamel-like glaze of these foreign potters, and their first works were lead-glazed, and are known to collectors as half Majolica — “Mezza Majolica”; but towards the end of the fifteenth century they began to imitate the lusted wares. At first they got hold of the great tin secret, and their pottery soon sur-

passed the Hispano-Moresque wares in beauty. In the Moors' own specialty of lusted wares they were excelled by the Italians, and at the town of Gubbio a mode of imparting a lustre of a red colour of surpassing beauty was invented, — a secret that was never disseminated, and soon lost; and the rare ruby-lusted plates of Gubbio are now among the greatest treasures of the art collector.

The Engineer.

ON ACOUSTIC.

A Correspondent writes to the *Scientific American*, and gives the following direction with reference to the proportions to be observed in constructing buildings for acoustic purposes: — Let the whole structure be held in entire subserviency to the Auditorium, regardless of needless ornamentation, and let the clear inside lines thereof be as follows. — Make or take the whole length as one sum in feet, make the whole with one half that sum, and the whole height, to the centre of the ceiling, one half of the latter sum.

WIND-INDICATORS.

In a communication to the Académie des Sciences, M. Tany objects to vane as indicators of the wind, since they indicate a direction when there is no wind, and they do not indicate the force or velocity of the wind. He would substitute a little flag suspended by a cord from a metallic ring pulleyed on a vertical rod.